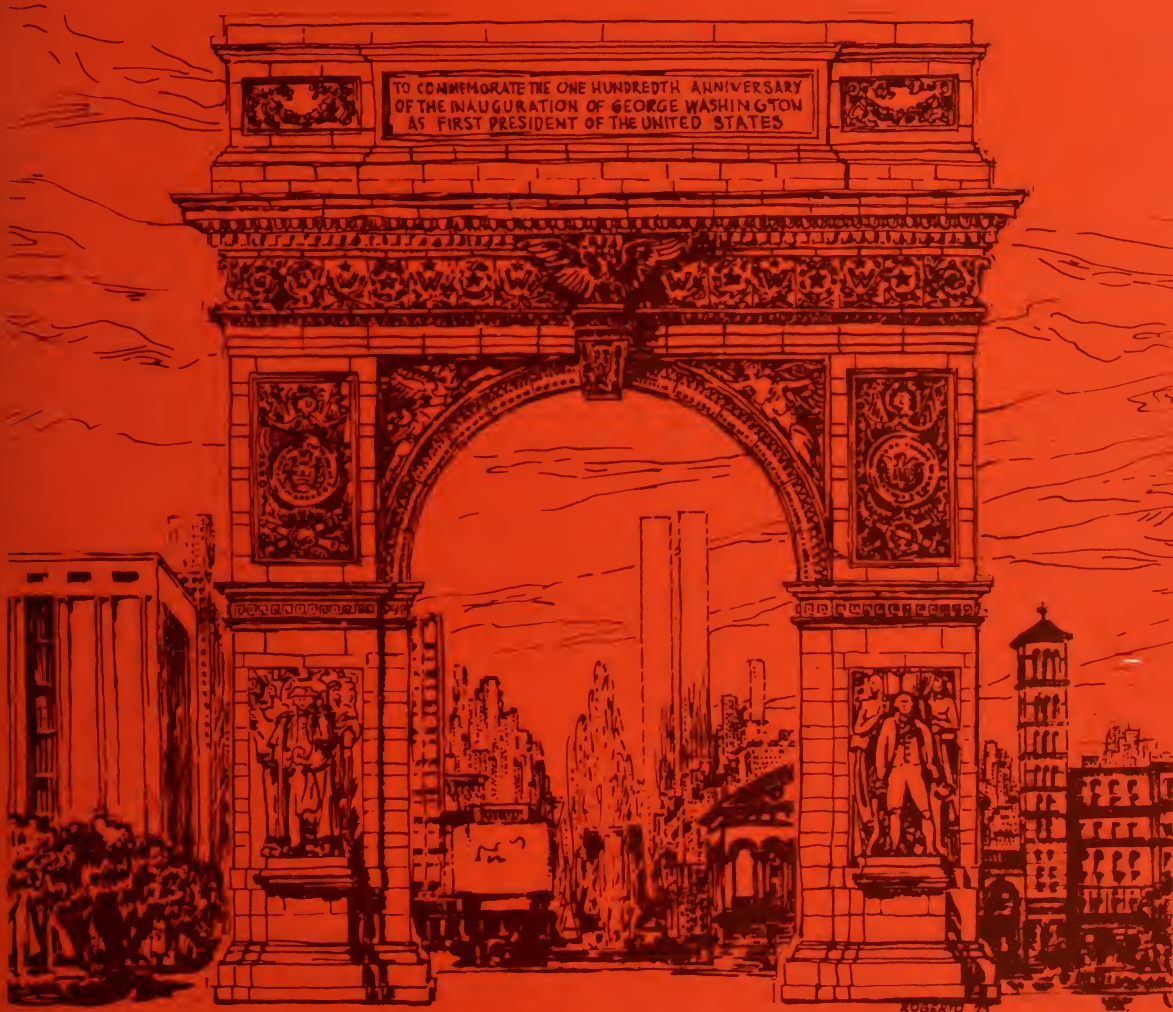


GREENWICH VILLAGE

A BRIEF ARCHITECTURAL AND HISTORICAL GUIDE
WITH ILLUSTRATIONS AND A WALKING TOUR MAP



17
19

76

From Independence
To Interdependence

Ex Libris

SEYMOUR DURST

t' Fort nieuw Amsterdam op de Manhatans



FORT NEW AMSTERDAM



(NEW YORK), 1651.

When you leave, please leave this book
Because it has been said
"Ever'thing comes t' him who waits
Except a loaned book."

676 515 800 46
AVERY ARCHITECTURAL AND FINE ARTS LIBRARY

GIFT OF SEYMOUR B. DURST OLD YORK LIBRARY

GREENWICH VILLAGE

A BRIEF ARCHITECTURAL AND HISTORICAL GUIDE



NEW YORK UNIVERSITY



Church of the Ascension (see page 10)*First Presbyterian Church (see page 10)**St. Mark's-in-the-Bowery (see page 30)**Grace Church (see page 30)*

This guide was created at New York University as part of the University's commemoration of the United States Bicentennial.

Professor Bayrd Still, specialist in New York City history, and Mr. Joseph J. Roberto, University Architect, collaborated on the walking tours and site descriptions. The historical introduction was written by Dr. Still. Illustrations are by Mr. Roberto, and graphic design is by Mr. Emil Antonucci.

The authors wish to acknowledge the help of Ms. Shirley Darling, Dr. Geo. Winchester Stone, Jr., Mr. William F. Payne, Mr. Michael Blumenfeld, Mr. Samuel T. Burneson, and members of the NYU Bicentennial Committee who contributed their time and talents to the creation, design, production, and distribution of this guidebook.

The University wishes to acknowledge the cooperation and support of the Greenwich Village Chamber of Commerce, The J.M. Kaplan Fund and Mrs. Robert C. Weinberg in developing this guide and encouraging its production.

Stuyvesant-Fish House (see page 30)



CONTENTS

MAP OF GREENWICH VILLAGE 16-17

Historical Introduction 6

Map reference number	TOUR I	Page
1	Washington Square Park and Arch	8
2	20 Washington Square North	8
3	MacDougal Alley	8
4	Village Center	9
5	Jefferson Market Courthouse	9
6	Patchin Place	10
7	Milligan Place	10
8	English Terrace	10
9	Church of the Ascension	10
10	First Presbyterian Church	10
11	Salmagundi Club	11
12	Second Cemetery of the Spanish and Portuguese Synagogue (Shearith Israel)	11
13	New School for Social Research	12
14	Village Presbyterian Church	12
15	St. Vincent's Hospital	13
16	St. John's-in-the-Village	13
17	Bleecker Street from West 11th Street to Grove Street	14
18	17 Grove Street	14
19	10 to 2½ Grove Street	14
20	St. Luke's Chapel	15
21	United States Federal Building	15
22	"Twin" Houses	18
23	Isaacs-Hendricks House	18
24	75½ Bedford Street	18
25	59 Morton Street	19
26	3-17 St. Luke's Place	19
27	9-17 Commerce Street	19
28	Greenwich House	20
29	Sheridan Square	20
30	Northern Dispensary	20
31	Gay Street	21
32	St. Joseph's Church	21

TOUR II

- 33 "The Row," Washington Square North 22
- 34 Main Building, New York University 22
 - 35 80 Washington Square East 23
 - 36 Gould Plaza, New York University 23
- 37 Elmer Holmes Bobst Library and Study Center 23
- 38 Judson Memorial Church, Hall, and Tower 24
- 39 Hagop-Kevorkian Center for Near Eastern Studies 24
 - 40 Mills Hotel No. 1 24
 - 41 Sullivan-MacDougal Gardens 25
 - 42 Church of St. Anthony of Padua 25
 - 43 SoHo 26
 - 44 "Bust of Sylvette" 26
- 45 Bayard Building (formerly Condict Building) 27
 - 46 Engine Company No. 33 27
 - 47 Old Merchant's House 27
 - 48 De Vinne Press Building 28
 - 49 376-380 Lafayette Street 28
- 50 New York Shakespeare Festival Public Theater 28
 - 51 Colonnade Row 29
 - 52 Cooper Union 29
 - 53 McSorley's Old Ale House 29
 - 54 Stuyvesant-Fish House 30
 - 55 "Renwick" Triangle 30
 - 56 St. Mark's-in-the-Bowery 30
 - 57 Grace Church 30
 - 58 67 East 11th Street 31
 - 59 Auction Row 31
 - 60 Washington Mews 31

Suggestions for further reading 32

HISTORICAL INTRODUCTION

Greenwich Village is probably the best known and most celebrated village in the world. It has a long tradition as a haven for nonconformists and as a bastion of tolerance for freedom of behavior. As such it is associated in a fundamental way with the spirit of the national bicentennial being observed in 1976.

Early Years

Though it has been enveloped in New York City for nearly 150 years, Greenwich Village once was remote from the settled portion of the city. Mapmakers of the Revolutionary era labeled as "Greenwich" a cluster of dwellings in the vicinity of what is now Christopher Street and the Hudson River; a state prison, built there in 1797, attracted additional settlement; and by 1805 the community numbered more than 2,000 persons. Its population grew in the early nineteenth century when what is now the West Village became a haven for refugees fleeing outbreaks of yellow fever in the lower city. Further population growth came when the farms and estates north and east of what is now Washington Square were subdivided to create a residential area for affluent New Yorkers seeking to escape the noise and congestion of the rapidly specializing business district. By 1830, the northward-moving city and the outstretching village had come together.

Threat of Industrialization

The separate identity of Greenwich Village might well have been destroyed by developments of the late nineteenth century. By the 1870s, elevated railroad lines obstructed Sixth and Ninth Avenues; factories disfigured many Village streets; dwellings, abandoned by their original owners, became boardinghouses; and six- and seven-story tenements were constructed to house a newly arriving immigrant population. Despite the meandering streets of the Village, dating to its early years and setting it apart from the grid pattern of most of the city, the Village's unique residential character was threatened.

Renewed Residential Development

Fortunately, circumstances in the early twentieth century allayed this threat. Heavy industry moved outward to cheaper land. The opening of the Seventh Avenue subway, in 1917, provided better connections for Village residents employed in other parts of the city. Once the municipal government, in 1916, had achieved zoning power, ever-vigilant Villagers—real estate men, settlement workers, and local residents—succeeded in having large sections of the Village restricted to residential use.

Residential restoration began about 1915. Single-family houses and old tenements were remodeled into small apartments. By the late 1920s modern high-rise apartment buildings were under construction. Housing improve-

ments, accompanied by reasonable rentals, increased the already existing appeal of the Village for artists, journalists, and other professional people. This strengthened the Village's residential character while fostering its growth as the nation's major Bohemian center.

The Appeal of Bohemia

By the twentieth century, Bohemianism—both affected and real—had become the widely publicized image of Greenwich Village. In the years preceding and following World War I, the Village gained its reputation as a haven for avant-garde writers, artists, and political reformers. Actually the neighborhood had attracted literary rebels in the mid-nineteenth century; artists had congregated there as early as the 1830s and especially after the construction of the 10th Street Studio Building in the late 1850s.

Mid-Twentieth Century

From the eve of World War I to the 1940s, the bars, restaurants, and cheap living quarters in the Village provided a congenial environment for the community of talent, sometimes genius, that made the Village a center of innovation in political journalism, literature, and the arts. For similar reasons the Village appealed to the Beat Generation of the 1950s and to the less intellectually based exponents of a "hippie" life-style, which extended the stamp of nonconformity to the East Village in the 1960s.

Today

Nonconformity is less unique to the Village of today than it was in the 1920s and 1930s, though informality of dress and behavior is still more evident here than elsewhere in the city. Despite the conventional character of the great preponderance of Village dwellers, the Village continues to be a creative center, especially in the graphic arts. It remains a haven, too, for restless or ambitious youth seeking the challenge or the anonymity of the big city. For many an aspiring young American, a sojourn in the Village is the first stop on the way to a hoped-for career in entertainment or the arts.

Historic Neighborhood

No other part of New York offers such a panorama of what the city was like in the first half of the nineteenth century. A galaxy of historic churches and whole blocks of row houses reveal the form and flavor as well as the variety of architectural styles that characterized the urban scene between 1800 and the Civil War. Yet interspersed among these sizable segments of early nineteenth-century Americana are many examples of the commercial architecture of the late nineteenth century along with institutional and residential architecture of the contemporary city. Greenwich Village gives the "city watcher" a unique view of urban evolution. Here is a historic section of New York that grew from a small, semi-rural community to a neighborhood with an identifiable personality that has vitally influenced, and been influenced by, the wider urban scene.

This guide is organized into two walking tours. The first goes north and west from Washington Square and covers mainly the West Village. The other explores the area south and east of Washington Square, including SoHo and a portion of the East Village. The starting point for both tours is Washington Square Park and Arch.

The Tour map is on pages 16-17. The large numerals preceding each site refer to the Tour map.

TOUR I

1

WASHINGTON SQUARE PARK AND ARCH

The park is the heart of the present-day Village and the main gathering place for Villagers and visitors alike. Twice a year, for three weeks, beginning in late May and early September, it is especially lively when the Washington Square Outdoor Art Show takes place in the streets around the park. Park history goes back to 1797 when the area was designated as a pauper's burial ground. However, between 1826 and 1828 it was converted into a military parade ground and public park, and the surrounding properties soon developed into a fashionable residential area. The Arch is the work of Stanford White. It was built in 1889-1892 in celebration of the 100th anniversary of Washington's inauguration as President.

2

20 WASHINGTON SQUARE NORTH

This Federal-style brick residence was the first house to be built on the north side of the Washington Parade Ground. The original structure, built in 1828-1829, was widened in 1859, and a fourth story was added in 1880. The "Flemish bond" brickwork is one sign of the Federal style of construction: laying the bricks with the ends and sides alternately to the front. This was thought to be the only way to tie the expensive face brick into the interior bricks in the customarily twelve-inch walls. "Running bond"—without this alternation—became the practice by the mid-nineteenth century.

3

MACDOUGAL ALLEY

(MacDougal Street, between Washington Square North and West Eighth Street) A private street of charming, small-scale houses, many remodeled from stables that originally served the dwellings fronting on Washington Square North and Eighth Street.

4

VILLAGE CENTER

(West Eighth Street, Avenue of the Americas, Christopher Street, and Greenwich Avenue) This intersection is often called the Village Center. The open space, site of an early market and fire lookout tower of the 1830s and later of the Women's House of Detention (recently demolished), is being landscaped by local volunteers and public authorities.

5

JEFFERSON MARKET COURTHOUSE

(Avenue of the Americas at West 10th Street) This landmark building, now a branch of the New York Public Library, was built between 1874 and 1877 as part of a complex of public buildings constructed on the site of the earlier market. The work of Frederick C. Withers and Calvert Vaux, it is replete with Victorian Gothic details: ornate sculptured gables, banded brick and stonework, turrets, belfry, and four-faced clock. In the 1880s it was voted one of the nation's most beautiful buildings. Local residents resisted a threat of demolition in the 1960s. The exterior was restored and the interior remodeled by Giorgio Cavaglieri in 1967 to accommodate a library. Open to the public during library hours.

Jefferson Market Courthouse



6

PATCHIN PLACE

(West 10th Street, opposite the north side of the Courthouse Library) Among the residents of this secluded enclave of small brick houses, all built in 1848 as boardinghouses, were Theodore Dreiser and e. e. cummings.

7

MILLIGAN PLACE

(Avenue of the Americas, mid-block between West 10th and 11th Streets) Another picturesque courtyard of old houses set off from the busy street. Notable are the four brick dwellings on the north side, built in 1852 as boardinghouses.

8

ENGLISH TERRACE

(20-38 West 10th Street) A “terrace” of brownstone town houses built between 1856 and 1858 in the Anglo-Italianate style. Originally all were four and one-half stories in height, with unifying balconies at the second floor and English basements entered at the street level. East of the group is 14 West 10th Street, where Mark Twain resided in 1900-1901.

9

CHURCH OF THE ASCENSION

(Fifth Avenue at West 10th Street) Constructed in brownstone in the English Gothic Revival style and built in 1840-1841, this is one of the earliest churches designed by Richard Upjohn. Note the beautiful stained glass windows, two done in the 1880s by John LaFarge, who also painted the mural *The Ascension of Our Lord* above the altar.

10

FIRST PRESBYTERIAN CHURCH

(Fifth Avenue between West 11th and 12th Streets) An early example of the Gothic Revival style with its pointed arches, foliated finials, and great tower. Opened for worship in 1846. Designed by Joseph C. Wells, it was built for the Presbyterian congregation, formed in 1716, that originally worshiped in a church on Wall Street.



11

SALMAGUNDI CLUB

(Mid-block, opposite, at 47 Fifth Avenue) One of the first mansions built in brownstone in the Italianate style, which became popular in the 1850s. Brownstone is a reddish-brown sandstone quarried in Connecticut and New Jersey. Signs of the Italianate style are the heavy pediment over the arched doorway and the bracketed cornices over the French windows. Houses of this type lined both sides of Fifth Avenue from Washington Square to Central Park in the middle and later nineteenth century. This residence, virtually the last remaining such structure, was completed in 1853 and since 1917 has been the home of the Salmagundi Club, an artists' club founded in 1871.

12

SECOND CEMETERY OF THE SPANISH AND PORTUGUESE SYNAGOGUE (SHEARITH ISRAEL)

(West 11th Street, east of Avenue of the Americas) Some original tombstones, including a small stone obelisk, remain in this plot, which from 1805 to 1829 was a part of the congregation's cemetery. The original cemetery was larger. In 1830, when the city opened up West 11th Street, the congregation petitioned it for the portion of the cemetery that would not interfere with the street; thus this small triangular plot remains.

13

NEW SCHOOL FOR SOCIAL RESEARCH

(66 West 12th Street) Designed by Viennese architect Joseph Urban in 1930, this building, with its black and white horizontally striped facade, is one of the earliest examples in Manhattan of the “modern” style of architecture. It is the home of a unique university, founded in 1919, devoted to adult education. The interior sculpture court is open to the public.

14

VILLAGE PRESBYTERIAN CHURCH

(143 West 13th Street) Application of the Greek Revival style to church architecture can be seen in this structure, modeled on the Theseum in Athens. Consecrated in 1847, the church burned in 1855 and again in 1902. Both times, in the reconstruction, the original plans were faithfully reproduced. Indicative of the Greek temple style are the six Doric columns supporting the architrave, which has a wood facade painted white to simulate stone.

Village Presbyterian Church





15

ST. VINCENT'S HOSPITAL

(Between West 12th and 11th Streets on Seventh Avenue) The oldest unit of this hospital group, on the northeast corner of West 11th Street and Seventh Avenue, was built in 1897-1899. The hospital was founded in 1849 and was the city's first charity hospital depending on voluntary contributions. The attractively landscaped open space opposite the hospital is part of a greening-recycling project of the Greenwich Village community.

16

ST. JOHN'S-IN-THE-VILLAGE

(Corner Waverly Place and West 11th Street) This red-brick church, completed in 1974, replaced an 1847 Greek temple-style church that burned in 1971. The present church was designed to echo the nineteenth-century style. The building is elaborately wired for theatrical productions and the parish hall serves as a community center. Behind the church and adjoining residences is an enclosed garden, landscaped with walks, fountains, benches, and sculpture. The garden is open to the public on request. West 11th Street between Seventh Avenue and Bleecker Street presents many attractive town houses erected between 1820 and 1870. Houses numbered 280 and 282 on the south side were built as early as 1818.

17

BLEECKER STREET FROM WEST 11TH STREET TO GROVE STREET

A five-block area in which many structures, built from about 1820 to 1855, have been converted into antique shops, health stores, clock shops, bookstores, and quaint restaurants.

18

17 GROVE STREET

Picturesque frame house built in 1822 for sashmaker William F. Hyde. A wood cornice, resting on brackets, crowns the house. The little shop around the corner on Bedford Street, erected in 1823, has always been a part of the property.

19

10 to 2½ GROVE STREET

These two-and-one-half-story houses in Federal style show the scale of original Village structures. Of frame construction with brick fronts in Flemish bond, these houses were built between 1825 and 1834. Except for No. 2½, which now has a third story, the houses have been faithfully kept to the original designs.

10 to 2½ Grove Street





20

ST. LUKE'S CHAPEL

(487 Hudson Street) Built in 1821-1822 as an “uptown” chapel of Trinity Parish, this Federal-style brick church was popularly known as St. Luke's-in-the-Fields when it opened in 1822. Manhattan's third oldest remaining church building, it was built on farmland donated by Trinity Parish. The St. Luke's block (bounded by Christopher, Hudson, and Barrow Streets), an early example of community planning, was developed under leasehold from the Trinity Church Corporation. A few years after the church was erected, town houses were built on all sides, enclosing the burial ground and garden from public view. The entire complex was designed and built by James N. Wells.

21

UNITED STATES FEDERAL BUILDING

(Corner Barrow and Greenwich Streets) This huge red-brick structure, completed in 1899, is out of scale by Village standards. Its great arches and massive piers at street level show the heavy masonry required to support tall buildings before the steel skeleton came into general use. The building was intended to be a United States appraiser's warehouse and so was built facing the docks. It now houses a branch of the U.S. Postal Service.





22

"TWIN" HOUSES

(39 and 41 Commerce Street) Twin red-brick houses built in 1831-1832 and separated by a walled garden court. They were originally built in the Federal style. The mansard roofs were added in the early 1870s.

23

ISAACS-HENDRICKS HOUSE

(77 Bedford Street, corner Commerce Street) The oldest remaining house in the Village. Built for merchant Joshua Isaacs in 1799-1800, it originally was a free-standing Federal-style frame house with its own yard. The Greek Revival brick facade was added in 1836.

75½ Bedford Street and Isaacs-Hendricks House



24

75½ BEDFORD STREET

Known as the city's narrowest house, it is less than ten feet wide. It was built in 1873 for Horatio Gomez on the court between Nos. 75 and 77. Edna St. Vincent Millay lived here in 1923-1924.



25

59 MORTON STREET

This three-and-one-half-story brick structure, built in 1828, was selected in the 1930s as the city's most outstanding example of the late Federal style. Especially noteworthy are the eight-paneled door, flanked by paired Ionic columns, and the fine wrought- and cast-iron railings.

26

3-17 ST. LUKE'S PLACE

An imposing row of fifteen Italianate town houses, constructed on a master design for well-to-do merchants between 1851 and 1854. The ironwork, arched doorways, long French windows, and bracketed roof cornices are especially notable. The houses once faced a beautiful Italian Renaissance garden, but this gave way to the James J. Walker Park, named for the former New York City mayor, who lived in No. 6. The "lamps of honor" on the newel posts signaled a mayor's residence.

27

9-17 COMMERCE STREET

(Intersection of Seventh Avenue and Commerce Street) This group of small houses, along with some of its neighbors across the street, suggests the scale of the Village in the early nineteenth century. The houses are unpretentious versions of the late Federal design of the 1820s, with some suggestion of the incoming Greek Revival style. Washington Irving, Jr., resided at No. 11.

28

GREENWICH HOUSE

(27 Barrow Street) Built in 1917, this Georgian Revival brick building houses a settlement originally located on Jones Street where it was founded in 1902 by Mary K. Simkhovitch. Greenwich House sponsors day-care, health-care, music and craft, and other programs designed to promote social improvement at the neighborhood level.

29

SHERIDAN SQUARE

(Intersection of Seventh Avenue and Grove, Christopher, and West Fourth Streets) An elongated triangle of green space, the small park features a statue of Civil War General Philip Sheridan. Like Washington Square Park, it is a focal point of contemporary Village life.

30

NORTHERN DISPENSARY

(Waverly Place and Grove and Christopher Streets) A dignified triangular Georgian brick structure built in 1831, it is the only building in New York (or perhaps anywhere) with one side on two streets (Grove and Christopher) and two sides on one street (Waverly Place). The Dispensary, founded by local citizens in 1827 to provide health care for the poor in what was then the northern section of Manhattan, still operates its clinics through private funds. In the next block, to the east, is a pair of Federal houses (18 and 20 Christopher Street) built in 1827. The two-and-one-half-story structures are of Flemish bond brickwork with dormers and gambrel roofs. The wooden shop fronts were added at a later date.

Northern Dispensary



31

GAY STREET

(Between Christopher Street and Waverly Place) An exceptionally well-preserved and charming little interior street that opened in 1833 and was the locale for the film *My Sister Eileen* a century or so later. Two- and three-story Federal row houses that predate the street itself line the west side. The Greek Revival structures on the east side date from 1834.

32

ST. JOSEPH'S CHURCH

(Corner Avenue of the Americas and Washington Place) Fluted Doric columns dominate the entrance of this temple-form church. Constructed of fieldstone in Greek Revival style, the church was built in 1833-1834. The two framed, arched windows were added after a fire in 1885.

End of Tour I

St. Joseph's Church



TOUR II

33

"THE ROW," WASHINGTON SQUARE NORTH

(1-13 Washington Square North) This block of town houses, built in 1833, is the most imposing group of Greek Revival houses in New York City. The exteriors of Nos. 1 through 6 are in virtually their original condition, save for No. 3, which was remodeled in 1884 in Victorian style. In Nos. 7 through 13, the facades are original except for the top story, which was remodeled in 1939 when the houses were gutted to convert them into apartments. The houses were built by contractors, on plans purchased from architects; the uniformity of their design represents an interesting example of voluntary urban planning. The original residents were merchants, insurance officials, lawyers, and statesmen. Many less pretentious examples of the Greek Revival style can be seen throughout the Village. Usually they have three stories above a basement; the first story is approached by an impressive stairway and the outer doorway is framed by Greek pilasters. Construction is in brick with brownstone or marble trim.

34

MAIN BUILDING, NEW YORK UNIVERSITY

(Corner Waverly Place and Washington Square East) This ten-story brick building stands on the site of the original Washington Square building of New York University, a Gothic Revival structure that opened for instruction in 1835. The present building, completed in 1895, was originally intended for both commercial and academic use. The architect was Alfred Zucker, who designed many of the business blocks in the area now converted to academic use by NYU. The Grey Art Gallery is housed in the southwest corner of this building.

35

80 WASHINGTON SQUARE EAST

Completed in 1879, this was known as the Tuckerman Building—"a new departure in flats. . .exclusively for bachelors."

36

GOULD PLAZA, NEW YORK UNIVERSITY

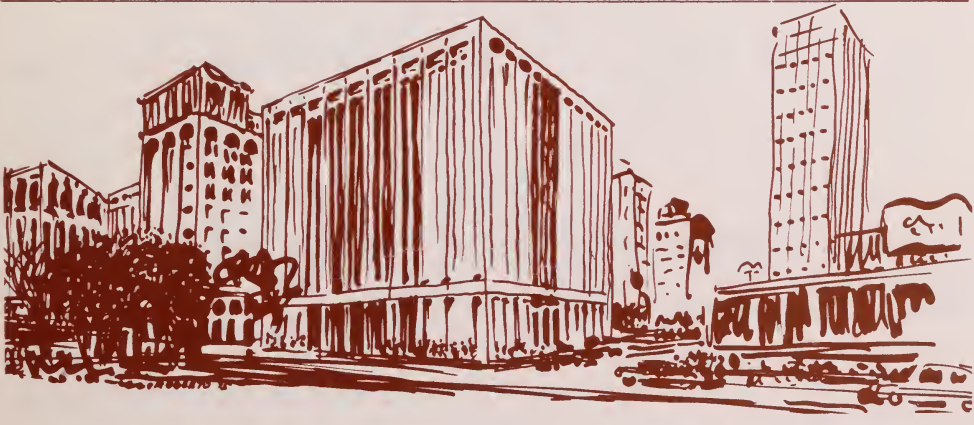
(West Fourth Street) This landscaped open space is flanked on the south by Tisch Hall of New York University and on the east by Warren Weaver Hall. The latter, which houses NYU's Courant Institute of Mathematical Sciences, won architectural acclaim when it was completed in 1966 from designs by the architectural firm of Warner, Burns, Toan, and Lunde. Prominent in Gould Plaza is the NYU Founders Memorial, composed in stonework salvaged from the facade of the original NYU building at Washington Square.

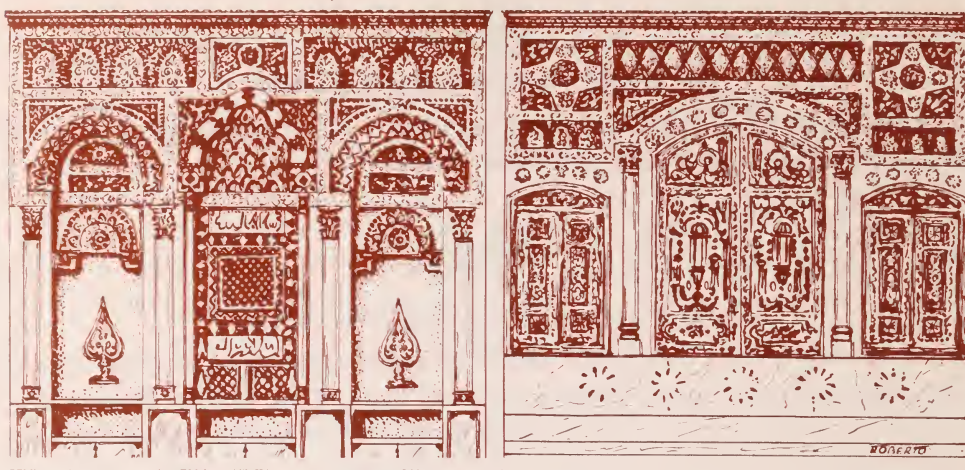
37

ELMER HOLMES BOBST LIBRARY AND STUDY CENTER

(Washington Square South at La Guardia Place) The outstanding feature of this red sandstone building is its central atrium, rising the full twelve floors. A vertical series of two-story glass-enclosed study areas faces Washington Square Park and helps suffuse the interior with light. The inlaid marble floor is based on Palladio's design for the seventeenth-century church of San Giorgio Maggiore in Venice. This NYU library and study center, the work of architects Philip C. Johnson and Richard Foster, opened in 1973. Capable of housing more than two million volumes, it is one of the largest open-stack libraries in the United States.

Elmer Holmes Bobst Library





38

JUDSON MEMORIAL CHURCH, HALL, AND TOWER

(51-55 Washington Square South) This Baptist Church, constructed in 1892, was designed in Italian Renaissance Eclectic style by McKim, Mead, and White, with stained glass windows by John LaFarge. The tower recalls the yellow brick campaniles of Renaissance Rome. The tower building is now used as a dormitory by NYU.

39

HAGOP KEVORKIAN CENTER FOR NEAR EASTERN STUDIES

(Corner Washington Square South and Sullivan Street) The entrance hall of this NYU building contains a reconstruction of the interior of a 1797 house built in Damascus, Syria, for the Quwwatli merchant family, in whose possession it remained until the mid-1920s. It served at one time as the British consulate in Damascus. The building was designed by Johnson and Foster; the interior reconstruction is the work of Joseph Roberto, University Architect.

40

MILLS HOTEL NO. 1

(160 Bleecker Street) Impoverished "gentlemen" once found short-term housing at 20 cents per night in this 1896 building designed by Ernest Flagg. There were then 1,500 tiny bedrooms, each with a window, some overlooking the interior courts. It is now being renovated and converted into an apartment house.

11

SULLIVAN-MACDOUGAL GARDENS

(170-188 Sullivan Street) This apartment complex, part of a whole-block renovation completed by the Hearth and Home Corporation in 1923, exhibits a pioneering effort in "urban renewal." The aim was to transform a slum neighborhood into a residential enclave for middle-income professionals. Each house has its own low-walled garden opening onto a central mall with seating and play areas. Across the street at 177 Sullivan Street is the birthplace of Fiorello La Guardia.

12

CHURCH OF ST. ANTHONY OF PADUA

(Sullivan and West Houston Streets) This Franciscan church, built in 1886, is a focal point for the Italian-American community south of Washington Square in the MacDougal-Bleecker-West Fourth Street area. The colorful Feast of St. Anthony, an outdoor festival held for two weeks every June, is a Village tradition. The area's Italian heritage is manifest in the many restaurants, coffeehouses, butcher shops, and fruit and vegetable markets.

Church of St. Anthony of Padua



43

SOHO

(South of West Houston Street, between Broadway and West Broadway)
Here is New York's newest art center. Galleries, shops, and restaurants at street level are topped by artists' homes and studios in the lofts above. Buildings with cast-iron facades, many of distinction, are found throughout the area. West Broadway, between Houston and Spring Streets, is lined with major galleries.

44

"BUST OF SYLVETTE"

(At center of apartment complex bounded by Bleecker Street, La Guardia Place, West Houston and Greene Streets) This 36-foot, 60-ton sculpture is an adaptation in sandblasted concrete of a 24-inch sheet metal sculpture created by Pablo Picasso in 1934. It was erected under the supervision of Carl Nesjar. The dark lines were achieved by grinding away the cement coating of the sculpture to reveal the dark aggregate underneath. It stands in the midst of three thirty-story residential towers designed by I. M. Pei and Partners.

"Bust of Sylvette"



15

BAYARD BUILDING (formerly Condict Building)

(65 Bleecker Street) The only building in New York City designed by Louis Sullivan, a leading exponent of the "Chicago School" of architects and teacher of Frank Lloyd Wright. The ornamental detail of the thirteen-story facade is characteristic. The building was considered to be radical in design when it was completed in 1899.

16

ENGINE COMPANY NO. 33

(44 Great Jones Street) This handsomely designed firehouse, still in use, was the work of Ernest Flag and W. B. Chambers; it was built in 1898.

17

OLD MERCHANT'S HOUSE

(29 East Fourth Street) This fine example of a Greek Revival town house was built during 1830 to 1832, in what was then a fashionable neighborhood. Its owner was a prominent merchant, Seabury Tredwell, whose family occupied it until 1933. The house has been preserved intact with many of the original interior furnishings. Designated a landmark by both the Federal Government and the City of New York, the house is now being renovated; it is hoped that funds will be available to open it again to the public during the bicentennial year. Joseph Roberto is the restoration architect.

Old Merchant's House





48

DE VINNE PRESS BUILDING

(399 Lafayette Street at East Fourth Street) This Romanesque Revival structure, with its low gable end and arched windows, was completed in 1886. It was the site of the printing firm that published *Scribners*, *St. Nicholas*, and *Century* magazines. Built before steel skeleton construction, the weight of its roof and eight stories is supported by thick masonry walls.

49

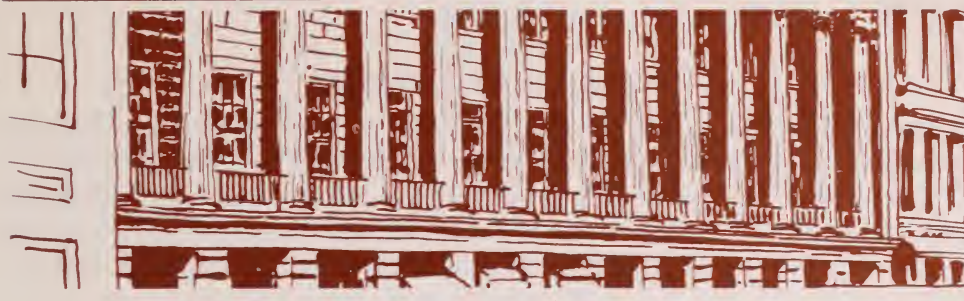
376-380 LAFAYETTE STREET

(Northwest corner Lafayette and Great Jones Streets) Elegance unusual for an industrial building distinguishes this six-story commercial building, erected in 1888 for William C. Schermerhorn. The ornamental detail is in terra-cotta and brick. The architect was H. J. Hardenbergh, who designed the Plaza Hotel.

50

NEW YORK SHAKESPEARE FESTIVAL PUBLIC THEATER

(425 Lafayette Street) Construction of the southern section of this Italianate structure was begun in 1849 to house what was New York's first major library broadly accessible to the public. The library was built with funds from the estate of John Jacob Astor, who died in 1848. The central and northern sections were added later. It once housed the Hebrew Immigrant Aid Society. In 1967 it was remodeled to become a group of theaters for Joseph Papp's repertory company.



51

COLONNADE ROW

(428-434 Lafayette Street) These four houses, fronted with a monumental free-standing Corinthian colonnade, are all that remain of the original nine houses that helped make Lafayette Place one of the city's most fashionable residential streets in the 1830s and 1840s. The builder was Seth Geer, who used marble cut at Sing Sing Prison. Five units were demolished in 1901 to make way for the existing Wanamaker warehouse.

52

COOPER UNION

(Cooper Square and Astor Place) This brownstone structure, originally five stories high, was built in the Italianate style. Completed in 1859, it was designed to house a philanthropic enterprise founded by Peter Cooper—a technical school for boys and a center for the open discussion of political questions. Abraham Lincoln was among the many distinguished speakers at its forums. His address here in 1860 is credited with winning him the Presidential nomination. The building is notable for its early use of rolled-wrought-iron beams in its construction. The rolled-iron sections were produced at Cooper's own rolling mills in Trenton, N.J. Three additional stories were added between 1880 and 1895; the interior was extensively reconstructed in 1974 and 1975. In the small park south of the building is a statue of Peter Cooper by Augustus St. Gaudens.

53

McSORLEY'S OLD ALE HOUSE

(15 East Seventh Street) Redolent with the smell of ale and cheese, walls barnacled from floor to ceiling with historic posters and photographs, this alehouse was established in 1854. Once a famed male bastion, it now admits women. On the opposite side of the street, and slightly to the east, is the onion-spired edifice of St. George's Ukrainian Catholic Church.

54

STUYVESANT-FISH HOUSE

(21 Stuyvesant Street) This dwelling, erected in 1804 in the early Federal style, stands on property originally owned by Peter Stuyvesant, director-general of New Netherland from 1647 to 1664. It was built when his great great granddaughter, Elizabeth Stuyvesant, married Nicholas Fish, a Revolutionary War hero. Hamilton Fish, governor and senator, was born here in 1808.

55

"RENEWICK" TRIANGLE

(23-35 Stuyvesant Street, continuing around the corner to include 128-114 East 10th Street) An imposing group of town houses, built in the 1860s. A fine illustration of the Italianate style, it has been attributed to James Renwick (see Grace Church, below), but there is no documentation to support this claim. The houses were constructed with uniform facades, although the individual structures vary in width and depth.

56

ST. MARK'S-IN-THE-BOWERY

(Second Avenue at East 10th Street) Built of fieldstone between 1795 and 1799 on the site of a garden chapel dating to 1660. The chapel stood on Peter Stuyvesant's estate. The steeple and portico were added in the 1820s and 1830s. Underground vaults contain the remains of Peter Stuyvesant and many of his descendants.

57

GRACE CHURCH

(Broadway and East 10th Street) This splendid Gothic Revival church with its handsome rectory and yard is one of the architectural gems of New York City. Consecrated in 1846, it was built for a Protestant Episcopal congregation that originally worshiped in the lower city. By the mid-1840s, however, many of the members had moved into the more fashionable Washington Square area. The architect was a young engineer, James Renwick, Jr., who had graduated from Columbia College in 1836. Renwick later designed St. Patrick's Roman Catholic Cathedral on Fifth Avenue. Local effort saved the facades of the school buildings on Fourth Avenue, which complement the distinguished Gothic Revival group, when they were threatened with the destruction in 1975. The rectory, opposite East 11th Street, is one of the earliest Gothic Revival residences in Manhattan.

58

67 EAST 11TH STREET

(Corner East 11th Street and Broadway) This apartment building, originally a department store built in 1868, exemplifies the cast-iron facades that proliferated on Broadway and its vicinity east and south of the Village in the 1860s and 1870s. Two stories were added in 1973 when the building was converted to residential use. An impressive concentration of cast-iron architecture can be seen in the section between Broadway and West Broadway, extending from West Houston Street to Canal Street.

59

AUCTION ROW

The intersection of East 11th Street and University Place is the center of a cluster of auction galleries dealing in antique furniture and bric-a-brac.

60

WASHINGTON MEWS

(Entrance on University Place between Eighth Street and Washington Square North) Most of the two-story houses on this cobblestone street have been converted from stables built between 1833 and 1850. The carriage entrances, haylofts, and coachmen's doors are easy to spot. Nos. 42 and 52 give the best idea of the original appearance. Some houses on the south side were never stables but rather were built in 1939 on the deep rear gardens of the town houses that front on Washington Square North. The structures are now used as residences and as offices by New York University.

End of Tour II

Washington Mews



SUGGESTIONS FOR FURTHER READING

The following books, or portions thereof, deal with aspects of life in Greenwich Village from its early days to the present:

Chapin, Anna Alice, *Greenwich Village*, New York: Dodd, Mead and Co., 1917

Churchill, Allen, *The Improper Bohemians: A Recreation of Greenwich Village in Its Heyday*, New York: Dutton, 1959

Delaney, Edmund T., *New York's Greenwich Village*, Barre, Mass.: Barre Publishers, 1968

[Federal Writers Project], *New York City Guide: A Comprehensive Guide to the Five Boroughs of the Metropolis*, New York: Random House, 1939

Henderson, Helen W., *A Loiterer in New York*, New York: George H. Doran Co., 1917

Janvier, Thomas A., *In Old New York*, New York: Harper and Bros., 1894

Lanier, Henry W., and Berenice Abbott, *Greenwich Village Today and Yesterday*, New York: Harper and Bros., 1949

Marcuse, Maxwell F., *This Was New York*, New York: L.I.M. Press, 1969

Simkhovitch, Mary K., *Neighborhood: My Story of Greenwich House*, New York: W.W. Norton and Co., Inc., 1938

Still, Bayrd, *Mirror for Gotham: New York as Seen by Contemporaries from Dutch Days to the Present*, New York: N.Y.U. Press, 1956

Ware, Caroline, *Greenwich Village, 1920-1930: A Comment on American Civilization in the Postwar Years*, Boston: Houghton Mifflin Co., 1935

On Village architecture, see the following:

New York City Landmarks Preservation Commission, *Greenwich Village Historic District Designation Report*, New York: *The City Record*, 1969

Burnham, Alan, ed., *New York Landmarks: A Study and Index of Architecturally Notable Structures in Greater New York*, Middletown, Conn.: Wesleyan University Press, 1963

Dalrymple, Martha, and Harmon H. Goldstone, *History Preserved*, New York: Simon and Schuster, 1974

Huxtable, Ada L., *Classic New York*, New York: Doubleday and Co. Inc., 1964

White, Norval, and Elliot Willensky, eds., New York Chapter, American Institute of Architects, *AIA Guide to New York City*, New York: Macmillan Co., 1967



NYU BOOK CENTERS

18 Washington Place New York 10003

Tel: 598-2259